

IN MUSICAM THOMAE TALLISII,
ET GVILIELMI BIRDI.



Quanti sit precij res Musica, quamq; regendis
Infans animi motibus apta, docent,
Qui numeros forma sedem cuiuslibet esse,
E quibus efficiat Musica forma, docent.
Quid? quod nemo docet, quonam Respublica pacto
Formanda, & quonam prima inuenta modo,
Quin idem doceat, primam quod Musica sedem
Obtineat, primo sitq; docenda loco.
Quid? quod & insignes medici, qui sana valere
Corpora, & à morbis antè tuenda docent.
Hac duo commendant nobis, ut corpora motus
Conseruet, mentem Musica sana regat.
Cum medicis, & philosophis amosa vetustas
Conspirans hanc est tota sequuta viam.
Sed neque posteritas, quacum nunc vivimus, istam
Non probat, aut à se prorsus abire iubet,
Quamvis certa loci, & rerum discrimina ponat,
In quibus hanc nimiam non placet esse sibi.
Hoc tamen obtinuit communi Musica iure,
Ut quo quisque sapit rectius, ornet eam.
Hoc etiam obtinuit, quo summo iure triumphet,

Quo vivet, quamvis cetera mortis erunt,
Regia Maiestas etatis gloria nostra
Hanc in delicijs semper habere solet.
Nec contenta graues aliorum audire labores
Ipsa etiam egregio voce manuq; canit.
Hanc alia gentes, ut eam vel semper amarunt,
Ausae sunt scriptis nobilitate suis.
Illustres animae, quia, quae cecinere scienter,
Non inuiderunt omnibus illa cant.
Harum nostra prius magnos mirata labores
Anglia, sed semper passa latere suos,
Tallissum, Birdumq; duces iam nacta iubenter,
Quae peperit, patitur pignora luce frui:
Atque per externas gentes, quae gratia praelo,
Iudicio artificum discutienda vehi.
Tantum illis tribuit, quos primos deligit, ut sic,
Iudicio patrie siquid honoris inest,
Nomen honoratum sibi promereatur uterq;
Musica quae magnum per uia nomen habet,
Quorum iudicio fidens se pandit aperte
Musica, quam Oceani Regia dives alit.

Richardus Mulcasterus.

IN EANDEM THOMAE TALLISII,
ET GVILIELMI BIRDI MVSICAM.

Extera quos genuit tellus, cum nominis alma
Musica præcones cerneret esse sui,
Illorumque opera per summa cacumina laudum
Se celebrem vulgo conueniente vehi:
Orlandum numeros diuina voce sonare,
Edere & immensæ posteritatis opus,
Suauia Gombardum modulamina funderè dulcem,
Clementem placidos concinuisse modos,
Temporis Alphonsum nostri Phænica creare
Carmina, quæ Phœbus vendicet esse sua:
Denique nominibus plena omnia talibus, Anglum
In nullo impressam nomen habere libro.
Penè subirasce cœpit, nostrosque Britannos
Indignos donis insimulare suis.
Quos certò scierat multum potuisse canendo,
Miratur nullos edere velle libros.
Cuius cum cuperent tristem finire querelam,
Tallisius magno dignus honore senex,
Et Birdus tantum natus decorare magistrum,
Promittunt posthac non fore, vt ante fuit.
Cudendosque suos cantus, sua carmina curant,

Illa aliorum oculis passus vterque legi.
Quæ quo iudicio sint edita, iudicet ille,
Qui cum iudicio, quæ legit, illa legit.
Certè ego, si pueris rudibus censura daretur,
Diuino auderem dicere nata stylo,
Digna quæ quæ toto circumferrentur in orbe,
Anglia quò ciues iactitet esse suos.
Hæc habui, venerande senex, mihi magne magister,
Danda tibi mentis conscia signa meæ.
Hæc habui, iuuenis nostræ spes altera gentis,
Quæ fundo in laudem carmina nata tuam.
Communemque mihi tecum sic orno magistrum
Carmine, vt Harmonici tu potes arte modi.
Quod si quando mihi dederit diuina voluntas,
Musica cum linguis iungere vt arma queam,
Nulla voluntatis deerit pars debita nostræ,
Quin debere mihi se quoque Musa putet.
Interea, mihi dum succrescit longior ætas,
Hæc vobis animi sint bona signa boni.

Ferdinandus Richardsonus.

V. Voc.

T. Tallis.

CONTRA TENOR

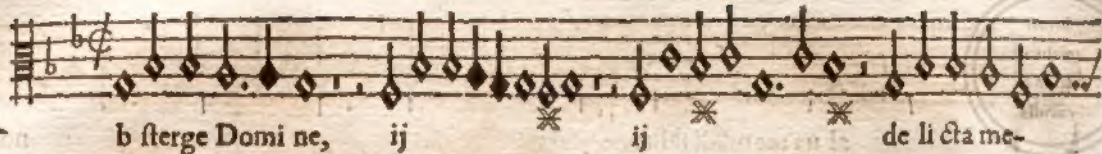
S al ua tor mūdi salua nos, sal ua nos salua nos, sal ua-
tor mūdi salua nos, sal ua nos ij qui per cru cē & sanguinē re de mi tti
nos, ij * * au xi li a re no bis ij * * te de pre ca mur
De us no ster, De us no ster, te de pre camur De us no ster
De us no ster, ij



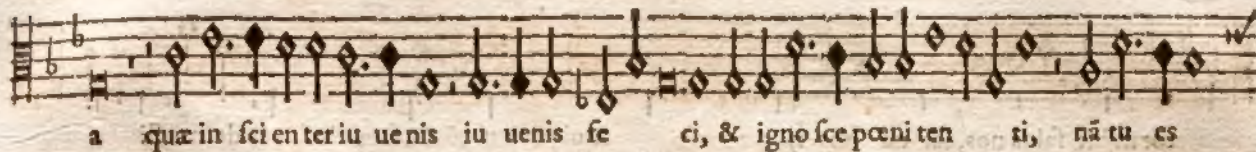
V. Voc. T. Tallia

CONTRA TENOR

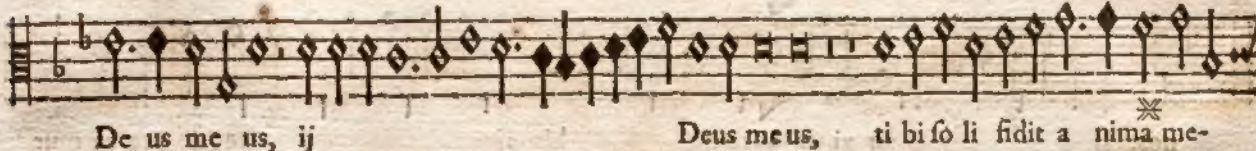
A



b sterge Domi ne, ij

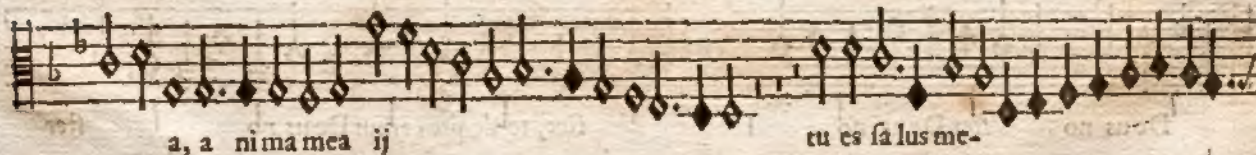


a quæ in sci enter iu uenis iu uenis fe ci, & igno sce pœni ten ti, nā tu es



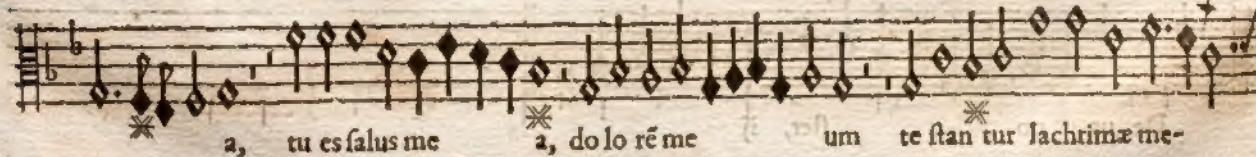
De us me us, ij

Deus me us, ti bi so li fidit a nima me-



a, a nima mea ij

tu es sa lus me-



a, tu es sa lus me

a, do lo rē me

um te stan tur lachrimæ me-

V. Voc. T. Tallis. CONTRA TENOR



* dolore me um testan tur lachrimæ me æ, sis memor Domine, sis
 memor Do mine, bo næ voluntatis tu æ: ij nūc ex audi preces me-
 as, nūc ex au di preces me as, preces meas, & ser ui et per æ um, & ser ui et
 per æ uū ti bi spi ritus me us, ti bi spi ritus me us, ij
 & ser ui et per æ uum ti bi spi ritus me us, ij Amen.

V_e Voc.

T. Tallis

CONTRA TENOR

ALB. T. 157. 173

I N manus tuas Domine, iherusalem, iherusalem, comendo spiritum meum, spiritum meum, re demisti me Domine, Deus veritatis Deus veritatis comendo spiritum meum re demisti me Domine, Deus veritatis, comendo spiritum meum, re demisti me Domine, Deus veritatis.

Amen

Et comendo spiritum meum

V. Voc.

W. Birdi.

CONTRA TENOR

153 154 155 156

E

mēdemus in me

lius quæ ignoranter pec ca ui mus, ne su bi cō

pre o cū pa ti di e mor

tis quæ ramus spa tium pœniten ti æ & in ue ni re nō possumus: at

ten, de Do mine, & mi se re re qui a pecca uimusti bi qui a pecca uimusti

ii bi

Secunda
pars

Ad iu uā nos Deus sa lu ta ris no ster, ij

& propter ho

rem nominis tu

li be ra nos, ij

li be ra nos: li be ra nos.

B ij



V. Voc. W. Bindi. CONTRA TENOR

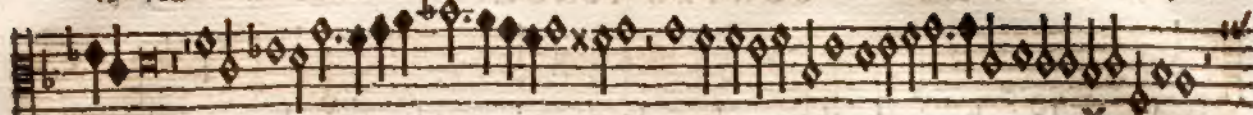
Liberam me Do mine, ij
 me Do mine, & pone me iuxta te ij
 iuxta te, ij & cuiusvis manus pugnet cōtra me, &
 cuiusvis manus pugnet contra me ij pugnet cōtra me
 cōtra me il Di es me i dies me itra si e-

Secunda
part

rune

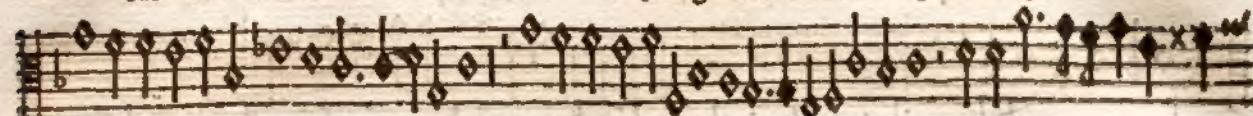
V. Voc. W. Birdi.

CONTRA TENOR



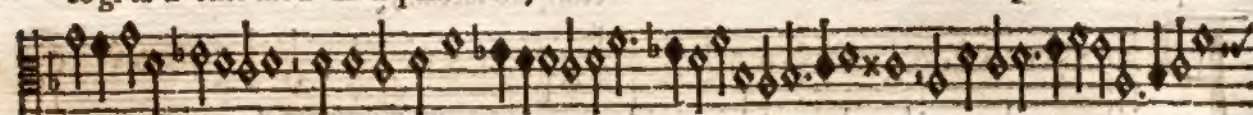
rūt dies mei tranſie

runt, cogitationes meae diſſipa tae ſūt ij



cogi ta ti ones meae diſ ſi patz ſūt ij

diſſi pa-

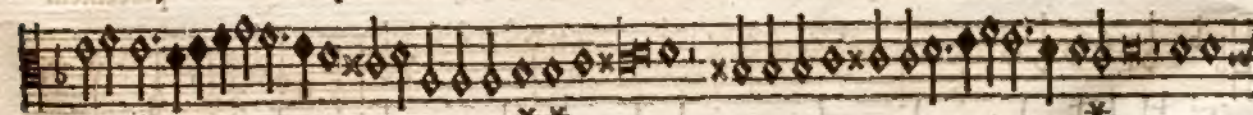


tae ſūt ij

torquētes cor me

um cor me

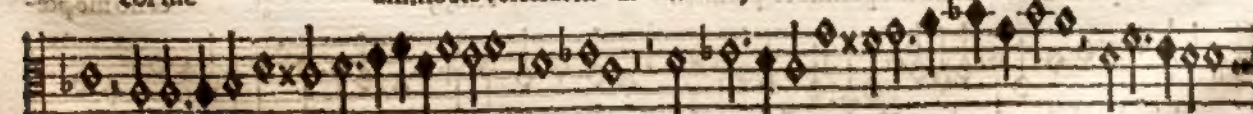
um ij



cor me

um: noctē venterūt in di em ij

& rur-



ſū poſt te nebras ſpe ro lu

cem & ruſū poſt tenebras ſpe ro lu

cem, ij

B ij



& rursum post te nebras spero lu

cem, ij



spero lucem-ij

lu

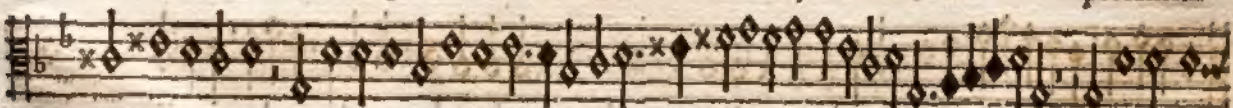
cem spero lucem.ij



Eccantē me quoti

di e ij

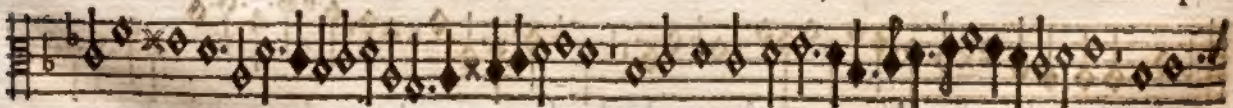
peccantem



me quoti di e & nō me pēnitē tē pēniten

tem, ij

& nō me pē-



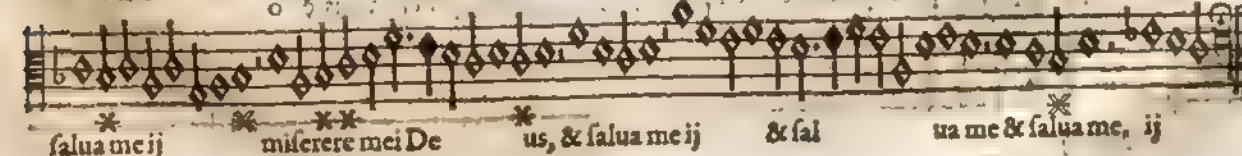
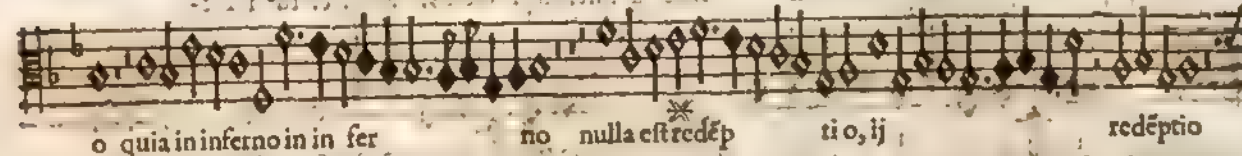
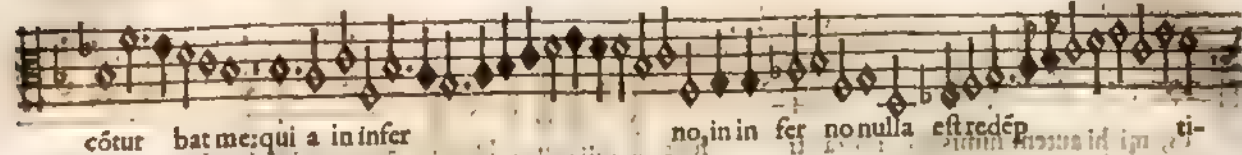
ni tentem pēniten

tem, timor mortis cōrur

bat me tūpior

||

mor-



V. Voc.

T. Tallis.

CONTRA TENOR

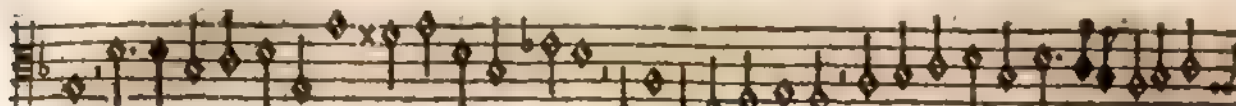
7

M

I hi autē nimis hominū rati sunt

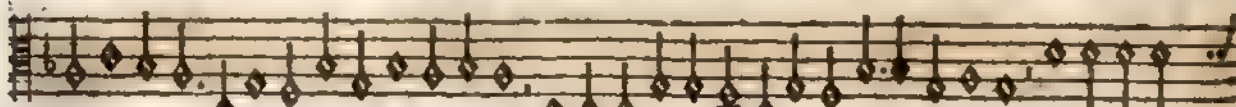
amicī tuī amicitia

De-



us, mihi autem nimis ho- no- ra- ti

sunt amicitia tuī De- us, amicitia tuī De-



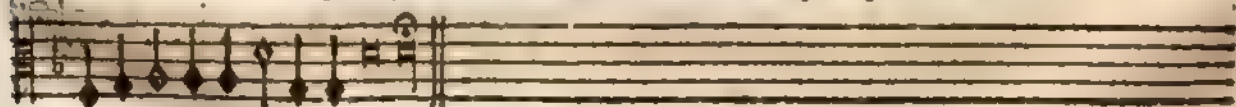
us: ij

nimis confortatus est p̄ci- pi- tus e- o- rū, nimis cōfor-



tatus est p̄ci- pi- tus p̄ci- pi- tus e- o- rum, e- o-

rum, p̄ci- pi- tus e- o-



rum. ij

HYMNVS. V. Voc. T. Tallis. CONTRA TENOR

3

O Na ta lux de lu mi ne, Je su redemptor se cu li dig na te de-
 mens supplicum laudes precesque fumere: qui carne quodā con te gi dig na tus es pro
 per di tis, nos mēbra cō fer ef fi ci tu i be a ti cor po ris.

C

V. Voc. T. Tallis.

CONTRA TENOR

O Sacrum conui ui um, conui ui um, o sacrum cō ui ui-
sum, in quo Christus su mi tur, re co li tur memo ri a memo ri a, re-
co li tur memo ri a memo ri a pas sio nis e ius, mens
impletur gra ti a impletur grati a, & fu tu re
glo ri a & fu tu re glo ri a, nobis pignus da-

V. Voc. T. Tallis CONTRA TENOR

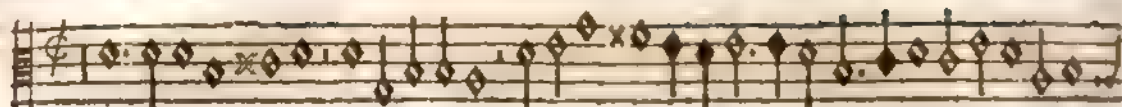


tur pignus da tur nobis pignus da tur, & fu tu rz glo ri & &

fu tu rz glo ri &, nobis pignus da tur pignus datur,

nobis pignus da tur. ij



A

S pice Do mine, quia facta est ille so la ta ci uitas, de so la ta ci-



uitas, ij

quia facta est de so la ta ci uitas, as pi ce Do mine, quia facta



est de so la ta ci

ui tas, ciuitas de so la

ta ci ui

tas, ij

plena di-



ui

ti

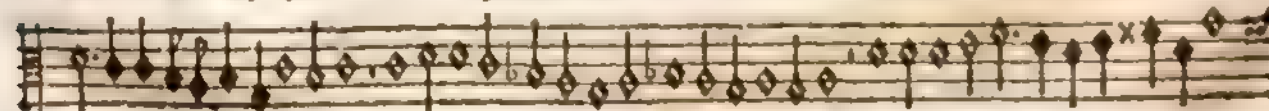
is, ij

plena di ui

ti is

ij

di ui ti is, sedet in tri-



sti

et a ij

in tristi

ti a,

sedet in tristi-

tia,

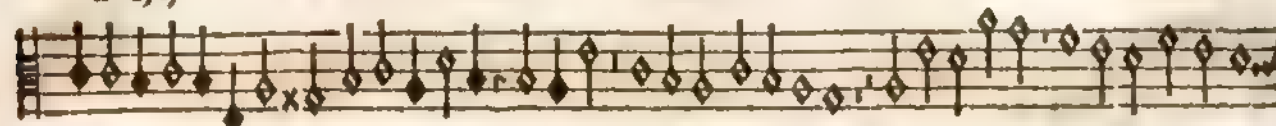


ti a, ij

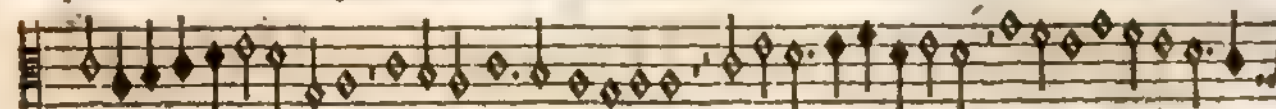
sedet in

tristi ti

a, non est



qui cōso letur e am qui cōso letur e am, ni si tu Deus noster, tu Deus noster, ni si tu De us no-



ster De

us no

ster, ni si tu De

us noster ij

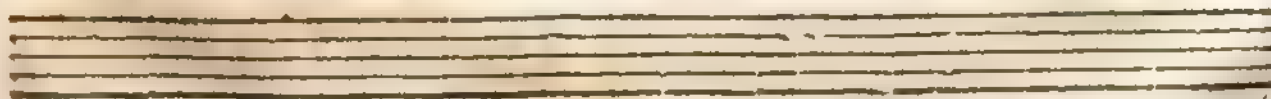
tu Deus no

ster, ij



ni si tu Deus no

ster, tu Deus noster.

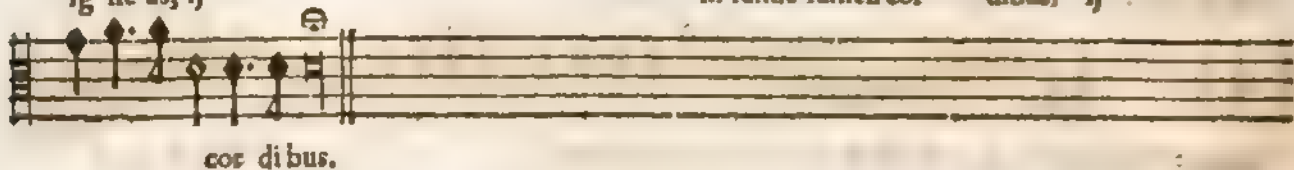


VI. Voc. W. Birdi. CONTRA TENOR

11

A T tol li te por tas prin ci pes ve stras, ij
prin ci pes ve stras, & e le ua mi ni por ta z ter na les, ij
& e le ua mi ni por ta z ter na les, & in tro i bit rex glo ri a, ij
quis est ip se rex glo ri a Do mi nus for tis & po tēs in pr z li o, Do mi nus vir tu tum ip se est rex glo

glo ri a, Dominus virtu tum ipse est rex glo ri a. Glo ri a Patri
& Fi li o, & spi ri tu i San cto, ij
ficut e rat in p ri ci pi o & nūc & sē per & nūc & sem per, & in se cula
se cu lo rū se cu lo rum, a men A men. ficut & c.



Tres partes, ly-
na in sub diapē-
te aliud in dia-
tesseron.

D

E o Pa tri sit glo ri a sit glo ri a, e ius que so li Fi li o

cum spi ri tu pa ra cle to ij & nūc & in per pe tuum, ij

perpe tuum & nūc & in perpe tuum, ij

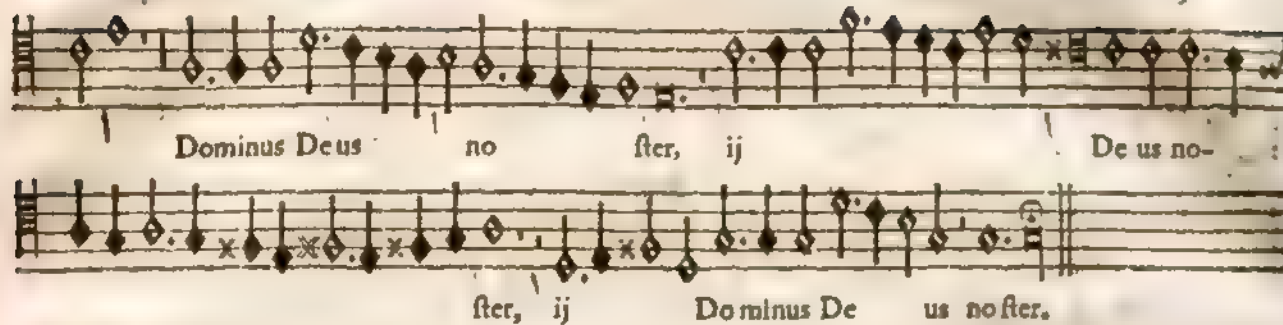
men, a men, a men, ij Amen.

D E. relinquit impius viam suam, viam suam, de re-
quit impius viam suam, viam suam, & vir iniquus cogitationes
suas, & conuerſatur ad Dominum, iij
& miseretur eius, iij. qui est benignus & misericors
est, iij & prestabilis super malitiam, iij

V. Voc. T. Tallis

CONTRA TENOR

13



Dominiis Deus no ſter, ij De us no-

ſter, ij Dominiis De us no ſter.

D ij

V. Voc.

T. Tallis.

CONTRA TENOR

T. 14

S Ab bathū ij ij Mari a Magdale.
 ne ij & Mari a Ia cobī ij
 Iaco bi & Salome ij emerūt aromata, ij emerūt aromata ij
 emerūt aroma ta, Vt veniētes vngerēt Ie sū, vt ve nien tes vngerēt
 Ie sū, ij Alleluya. ij Alleluy a, Alleluy a. ij

V. Voc.

T. Tassis.

CONTRA TENOR

15



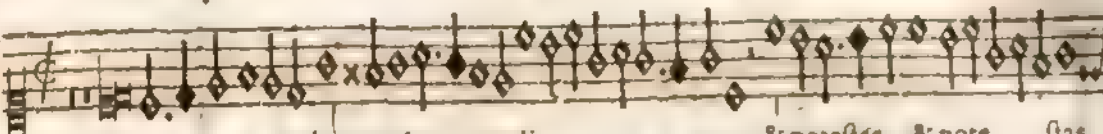
Al le luy

a ij

Al le luy a. ij

ij

V



Ir

tus ho nor vir

tus ij

& potestas

& pote

stas



& im pe

ri a

& im pe ri u, ij

ij

fit trinita i

f



ti in v. ni ta te in v ni ta te, v ni ta

ti in tri ni ta

te, vni ta ti in tri ni ta te, In per en-



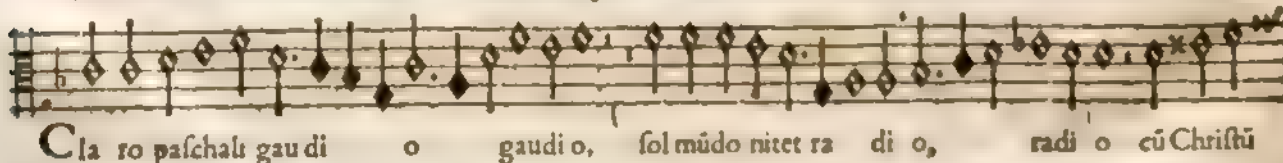
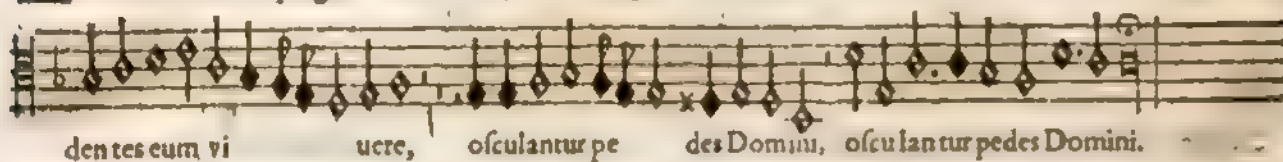
ni

ij

ij

se cu lo-

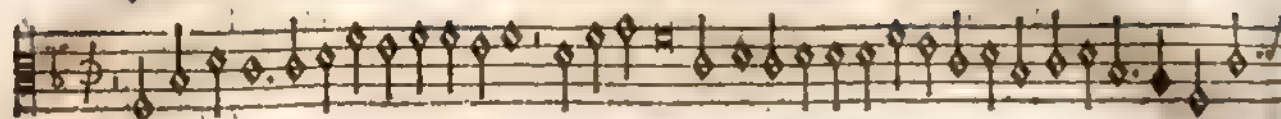
D ij



V. Voc. T. Tallis.

CONTRA TENOR.

86



Rex Chri Re ij clemētissi me, tu corda nostra possi de, ij

ve



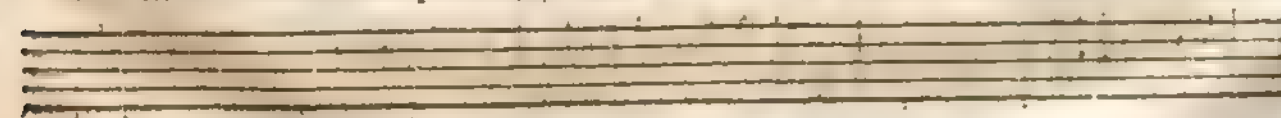
ti bi laudes debi tas red damus omni tempo re. ij



Glori a ti bi ij Domine, qui surre xi sti à mor tuis, ij



cum Patre & Sancto spi ri tu ij in se'pi terna se cu la, A men.



L Audate pu e ri Do minū, Do minū, Laudate nomē Do mi-
 ni, Lauda te nomē Domi ni: sit nomē Do mini benedi cū, be ne di
 cū, ex hoc
 nūc & vs que in se culū in se culū, & vs que in se cu lū, ex hoc nūc & vs que in-
 ... seculū: ... auxi liū me ū à De o . mino, qui fecit coe lū qui fecit eplū & ter rā,
 ij au xi li ū me ū, à Do mino, qui fecit coe lū,
 qui

qui fecit coelū & ter ram, ij & ter rā & ter-

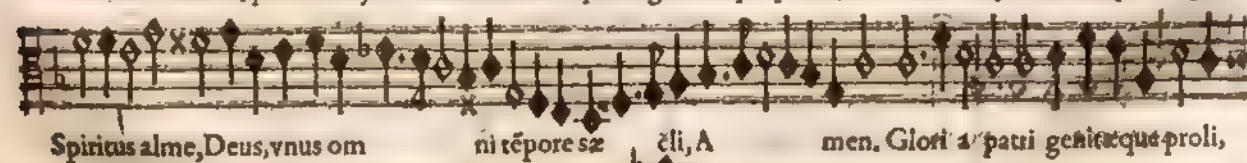
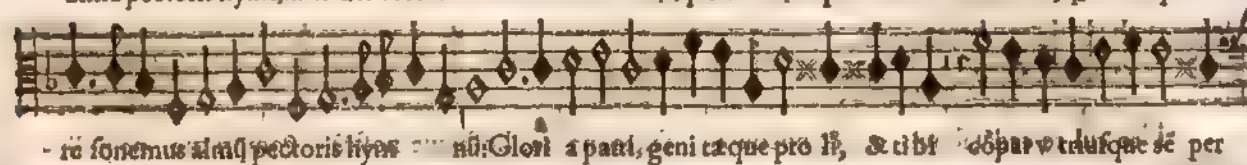
ram Benefac Domine, bo nis & rectis cor de, ij & rectis cor-

de cor de, Benefac Domine, bo nis bene fac Domine, bo-

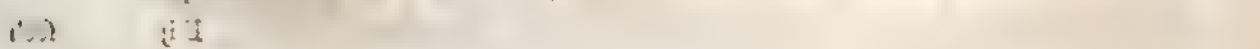
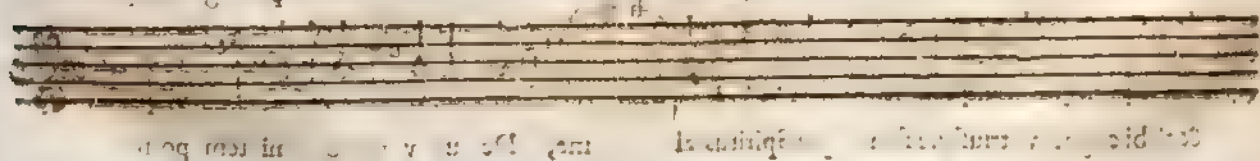
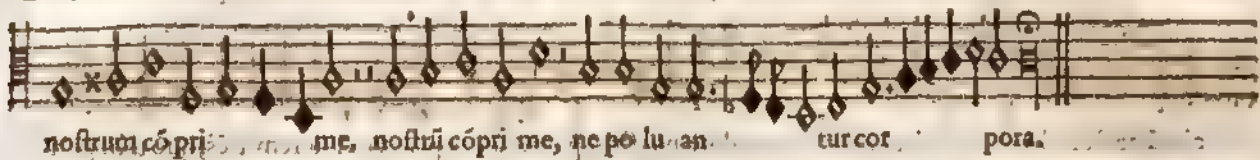
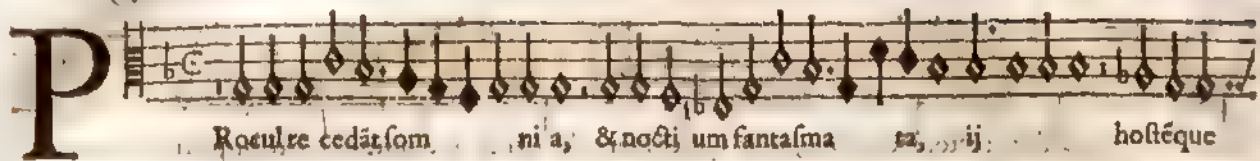
nis & rectis cor de cor de, benefac Domine, bo nis & rectis corde,

gor de & rectis corde: cor de cor de.

M Emento homo quod ci nis es, memento homo quod ci nis es, memē to homo
 quod ci nis es, quod cinis es, & in ci ne rē reuer tēris, ij & in ci nerem
 reuerteris, ij reuerteris & in ci ne rē reuerteris, ij
 re uer te ris.
 fe cli A men. tēpore fe cli. A men. A men.



E ij fecli



V. Voc. T Tallis.

CONTRA TENOR

21

S

Al uator mū di sal uar nos, qui per crucē & fan-

guinē & sangui nē re demi sti nos, qui per cru cē & sangui nē re demisti nos: auxi li

a re no bis, te deprecamur De us no ster, te deprecamur Deus no ster,

au xi li a re no bis, ij te depre camur Deus ij

no ster Deus no ster,

E iij

F

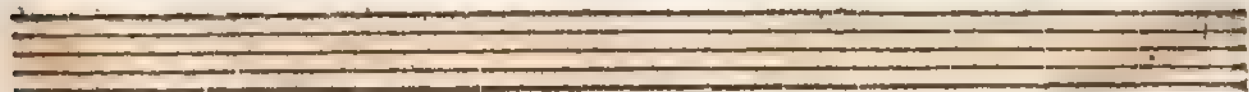
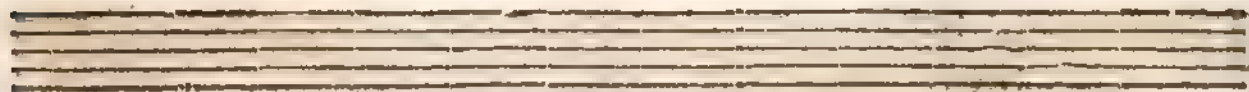
A chi sūt na za re i ij e ius can di di, fa chi sūt na za re-

chi na za re i e ius, Al le luy a, ij Al le luy a: splēdo rē De o

de de rūt, Al le luy a, ij Al le luy a: ij & sicut

lae co a gu la ti sūt, & si eut lae co a gu la ti sūt, co a gu la ti sūt, Al le luy a, ij

Al le luy a, ij Al le luy a.



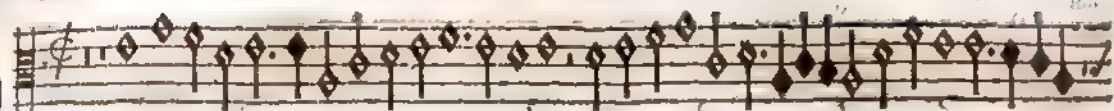
VL

Voc.

W. Birdi.

CONTRA TENOR

22

D

A mihi auxi lium de tribu la ti o ne, de tribu la ti o ne ij



tri bu la ti o ne, de tribu la ti o ne, da mi hi auxi lium ij



de tri bu la ti o ne tri bu la ti o ne, quia vana fa lus homi nis, ij



hominis, quia vana fa lus hominis ij

quia vana



salus hominis: Aut aliquid sal tē res pi rā di tem pus sal tē res pi rā di tem pus, aut aliquid sal cem

respi

respirandi tem pus saltē respirandi tēpus, tē
 pus, vt plā gam vt plāgā iuuen-
 tu tem me am, vt plāgā iuuentutē me am, vt plāgam iuuentutē meam,
 ij iu uentutē me am, vt plā gam vt plāgam
 iuuen tu tem me am, iu uentutē me am: me am.

S

Ecundū actū me um Do mine, secundū actū meum actū me um,
 secundum actū me. um, actū me um, secundū a ctū meum, ij
 secundū a ctū me um, no li me iu di ca re, ij
 Nihil dignū in conspectu tuo e gi, nihil dignū ij
 in conspectu tu o e gi, nihil dignū in cōspectu tu o, e gi, ij

gi.

I

Deo de pre cor ma iestatem tu-

am, ij . vt tu De us,

vt tu Deus, de le as in iquitatem me am, in iquitatem meam de le as in i qui ta tē meam, vt

tu Deus de le as in i qui ta tē me am, ij

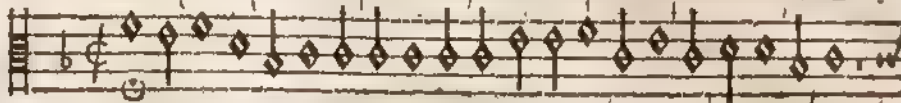
gi, in cōspe ctu tu o e gi e gi, in cōspe ctu tu o e gi.

F ij

Dux partes
in vna rectè
& retro.

D

Di li ges proximi tuum proximi tuum si cut te ipsum, te ipsum,



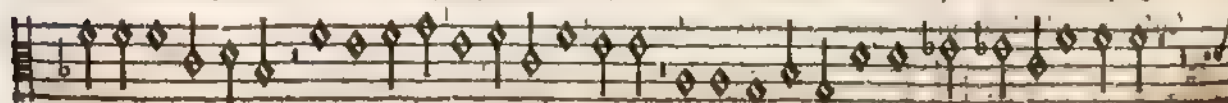
I li ges Do mi nū Deum tuum ex to to corde tu o, tu

Dili ges proximi tuum di li ges proximi tuum, si cut te ipsum, si cut te ipsum si cut te ipsum,



ex to to corde tu o, & in to ta an i ma tu a & in mē te tu a tu

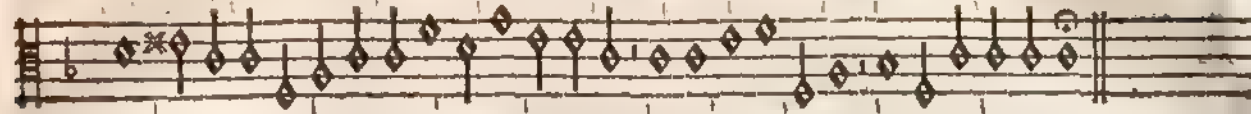
& in so ra a si me tu a tu a, & in to ta mē te tu a, in mē te tu a



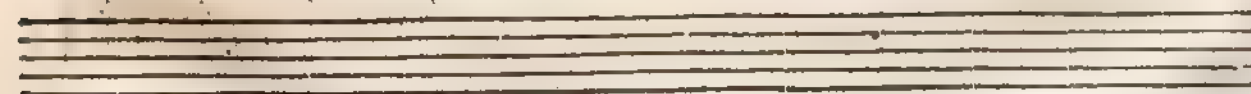
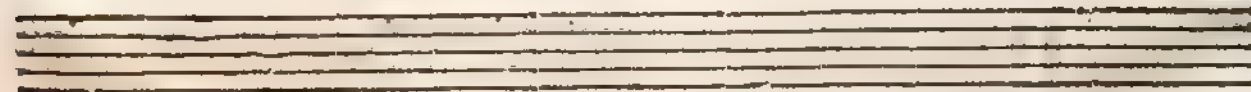
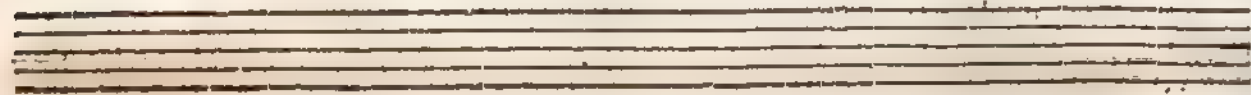
di li ges proximi tuum, si cut te ipsum, te ipsum, di li ges proximi tuum si cut te ipsum,

diliges

Di liges Dominū Deum tuum tuum, ex to to corde tu o, ex to to corde tu o.



di liges proximū tuum, sicut te ipsum, di liges proximū sicut te ipsum.



V. Voc. T. Tallis.

CONTRA TENOR

26

I N ie iu ni o & fle tu ij in ie iu ni o & fle-
tu o rabant sa cer do tes, parce Domine, ij Domine, parce po pu lo-
tu o, & ne des hæ re di ta tem tu am in per di ti o-
nem, hæ re di tatem tuam in per di ti o nem, hæ re di tatem tuam in per di ti o nem,
in ter ve sti bulum & al ta re plorabant sa cer dotes dicen tes, par ce po pu lo tu-

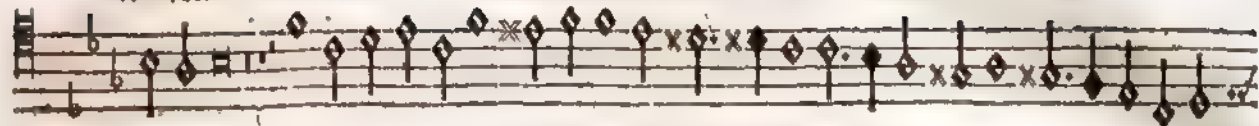
o,

V. - Voc.

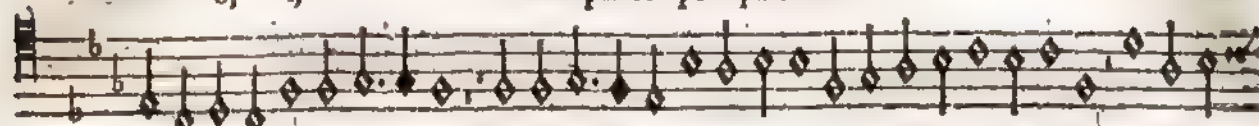
T. Tallis.

CONTRA TENOR

26



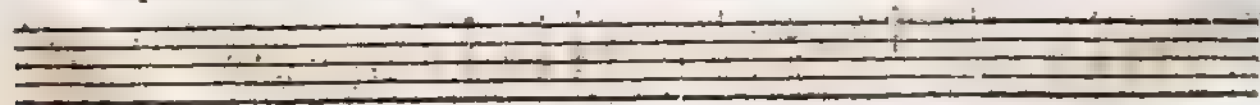
o, ij par ce po pu lo tu-



o, par ce po pu lo ij tu o par ce po pu lo tu o: par ce po-



pu lo tu o:



VII. Voc. T. Tallis. CONTRA TENOR.

17.

S *Vi cipe quæso Domine vocē cō fiten* *tis vocem*
confi tea tis, sce le ra me a nō defendo nō defen do sce le ra me a nō defendo, ij
pec ca ui ij pec ca ui De us mi se re re
me i, ij pec ca ui de le
culpas me as gra ti a tu a gra ti a tu a, de le culpas me as gra ti a tu

VII. Voc. T. Tallis.

CONTRATENOR

17

Handwritten musical score for Contratenor, measures 17-19. The notation is on three staves. The first staff contains measures 17 and 18, with lyrics "a, de le culp as me" and "as gra ti a". The second staff contains measure 19, with lyrics "tu a gra ti a tu a, ij" and "gra ti a tu a ij". The third staff contains measure 20, with lyrics "ij". The music is written in a style characteristic of the late 16th century, with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written in a Gothic script.

a, de le culp as me as gra ti a

tu a gra ti a tu a, ij gra ti a tu a ij

ij

S I enim iniquitates ij si enim iniquitates recordaberis quis sustineat,
 ij ij quis enim iustus ij qui se dicere audeat sine peccato esse, peccato esse
 sine peccato esse, ij nullus est enim mundus in conspectu tuo, ij
 in conspectu o, ij nullus est enim mundus
 in conspectu o, ij in conspectu tu o, ij

M I se re re mi hi Do mi ne, ij mi se-
re re mi hi Domine, & exaudi o ra ti onem meam, ij o ra ti o nemo-
ra ti onem me am, Mi se re re mi hi Do mi ne, ij
& exaudi o ra ti onem me am, o ra ti onem me am. ij

G ij.

T Ri bu e Do mi ne, vt donec vt donec in hoc fra gi li in hoc fra gi li cor po re

po si tus sū, laudet te cor meū cor meū, laudette līgua me-

a te lingua me a, & om ni a of fa mea dī cāt, Domine, quis si mi lis tu i, tu es De-

us om ni po rēs, quē trinū in personis, & v nū in sub stā ti a de i ratīe co li mus & a do ra-

mus, Patrē in ge nitum, Spi ri tū san ctū de vtro q; pro ce dentē, & in vtro-

VI. Voc. W. Birdi.

CONTRATENOR

30

q; permanen tem per manen tē, San ctā & in di ui duam tri ni ta tē,

v nū De ū om ni po ten tē, v nū De: ū v nū De ū om ni po ten tē. ij

The musical score consists of three staves. The first staff contains measures 30 and 31, ending with a double bar line. The second staff contains measure 32, also ending with a double bar line. The third staff is empty. The lyrics are written below the notes. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are diamond-shaped, and the lyrics are in Latin.

G lij.

T E de pre cor sup plico & ro go au ge fi dē, au ge sp̄c, auge
chari ta tem, 36 vt per fi dē re ctā & cōdigna fi de i o pe ra
o pe ra ad vi tā te mi se ran te: te mi se ran te ad vi tā te mi se ran te perue ni amus x-
ter nā ij x ter nā.

[illegible]

၁။ အထွေထွေအကျဉ်းချုပ်
 ၂။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၃။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၄။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၅။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၆။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၇။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၈။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၉။ အကျဉ်းချုပ်အကျဉ်းချုပ်
 ၁၀။ အကျဉ်းချုပ်အကျဉ်းချုပ်

Figure 1 is a schematic representation of the experimental design. It shows a timeline of the experiment. The timeline starts with a 'Pretest' phase, followed by a 'Main Experiment' phase. The Main Experiment is divided into two parts: 'Part 1' and 'Part 2'. Part 1 involves a 'Pretest' and a 'Main Experiment' with 'Condition 1' and 'Condition 2'. Part 2 involves a 'Pretest' and a 'Main Experiment' with 'Condition 1' and 'Condition 2'. The timeline ends with a 'Posttest' phase.

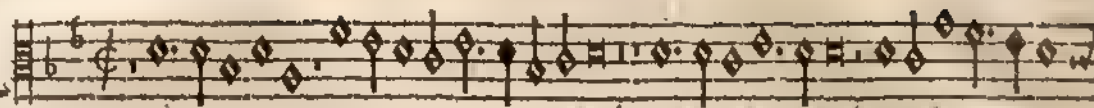
1. The first step is to identify the key components of the system. This involves understanding the hardware and software involved, as well as the data flow and the interactions between different parts of the system.

2. The second step is to define the requirements for the system. This includes identifying the functional requirements, the performance requirements, and the security requirements.

3. The third step is to design the system architecture. This involves creating a high-level overview of the system, showing the main components and how they are connected.

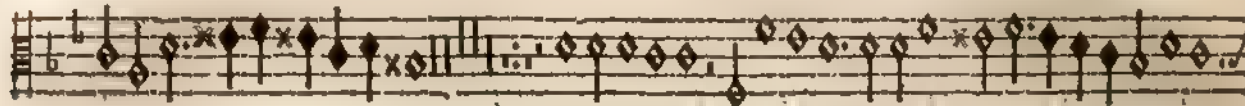
4. The fourth step is to implement the system. This involves writing the code, configuring the hardware, and testing the system to ensure it meets the requirements.

5. The fifth step is to maintain the system. This involves monitoring the system for problems, updating the software, and replacing hardware components as needed.

G

Lo ri a Patri, qui crea

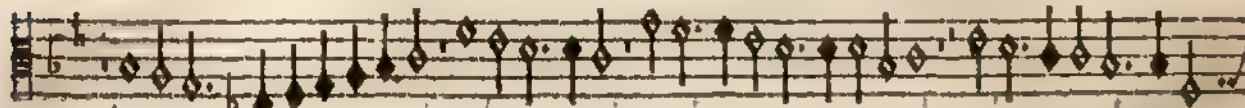
uit nos, Glo ri a Fi li o qui redemit



nos rede mit

nos,

Glori a summa & in di ui du a tri ni ra ti,



cuius o pe

ra cuius o pera in se para bi li a sunt, in se para bi li a



sunt

in se para bi li a sunt, cuius impe rium cuius impe ri-



um si ne fi ne ma

net si ne fi ne ma

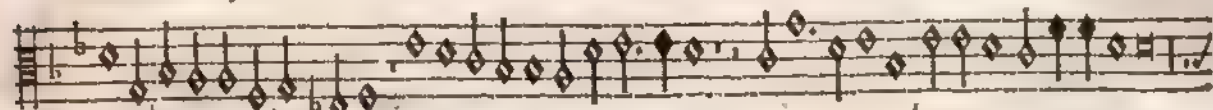
net, cuius impe rium si ne fi ne manet

Tee

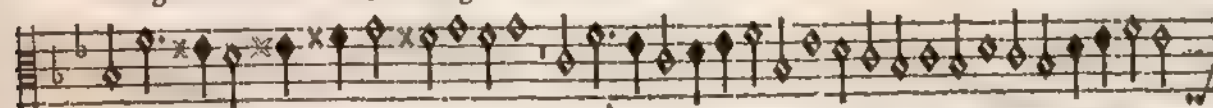


Te decet hym

nus, Tibi benedi cti o & cla ritas,

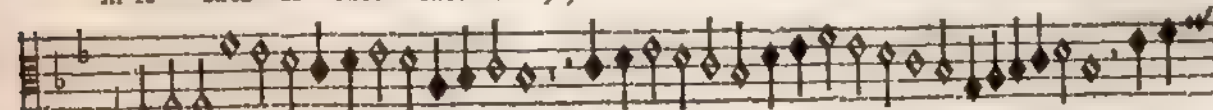


Tibi grati arum a cti o, Tibi grati arum a cti o, & for ti tu do De o nostro De o nostro



in se cula se culo: rû A men, ij

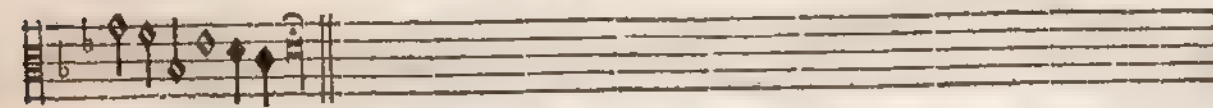
in se cula seculorum



Amē, ij

ij

seculorum A mē, A mē, se cu-



lorum A men.

L

I be ra me Do mine de mor te æ ter na ij de mor te

æ ter na ij ij æ ter na,

in di e il la in di e il la, ij in di e il la tremen da

tremen da, Quā do cæ li mouendi sunt & ter ra, quā-

do cæ li mouendi sunt & ter ra cæ li mouendi sunt & ter ra, Dū ve ne ris

iu-

iu di ca re iu di ca re, iu di ca re dūve ne ris iu di-
ca re ij dūve ne ris iu di ca re, se cu-
lum per ignem, ij se culum per ignem per i gnē se culum
per ignem per i gnem.

VII. Voc. T. Tallis.

CONTRATENOR

34

Canon in
vni fonus.

M

I se re re nostri Do

mi ne, mi se re

re

no

tri.

INDEX IN QVO PRIOR NUMERVS
NOTAT QVOT PARTIVM SIT QVAE
OVE CANTIO POSTERIOR SIT
AVTORES CANTIONVM AD LECTOREM.

*Has tibi primitias sic commendamus, amice
Lector, vt infantem depositura suum
Nutricis fidei vix firma puerpera credit,
Queis pro lacte tuæ gratia frontis erit.
Hac etenim fretæ, magnam promittere messem.
Audebunt, cassæ, falcis honore cadent.*

H ij.



INDEX, IN QVO PRIOR NUMERVS

NOTAT, QVOT PARTIVM SIT QVAE

QVE CANTIO, POSTERIOR, SITV,

& ordine quora sit.

<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>	<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>
Absterge Domine.	5.	2.	In ieiunio.	5.	26.
Aspice Domine.	6.	10.	Libera me.	5.	5.
Attollite portas.	6.	11.	Laudate pueri.	6.	17.
Derelinquit impius.	5.	13.	Libera me.	5.	33.
Da mihi auxilium,	6.	23.	Mihi autem	5.	7.
Domine secundum.	6.	24.	Memento homo.	6.	18.
Diliges Dominum.	8.	25.	Miserere mihi.	6.	29.
Emendemus.	5.	4.	Miserere nostri.	7.	34.
Facti sunt.	5.	22.	O nata lux.	5.	8.
Gloria Patri.	6.	32.	O sacrum conuiuium.	5.	9.
In manus tuas.	5.	3.	O lux.	6.	12.
Ille dum pergunt.	5.	16.	Peccantem me.	5.	6.
			Procul recedant.	5.	10.
					Sal.

<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>	<i>Cantio.</i>	<i>Partes.</i>	<i>Ordo.</i>
Saluator mundi.	5.	1.	Tribue Domine.	6.	30.
Sabbatum.	5.	14.	Te deprecor.	6.	31.
Siderum rector.	5.	19.			
Saluator.	5.	21.	Virtus & potestas.	5.	15.
Suscipe quæso.	7.	27.			
Si enim.	7.	28.			

Canones de tribus cantionibus.

Diliges Dominum, octo partes in quatuor, rectâ & retrò.
 Miserere mihi, quatuor partes in duabus, cum duabus alijs ad placitum.
 Miserere nostri, 6. partes in duabus, cum vna parte ad placitum.

H iij.





Secundus
Sextus
Septimus
Octavus
Nonus
Decimus
Undecimus
Duodecimus

Partes

1.
2.
3.
4.
5.
6.
7.
8.

Capitula

1.
2.
3.
4.
5.
6.
7.
8.

Contra

Triplex Dominus
Te quidam
Vnus & perfectus

Partes

1.
2.
3.

Capitula

1.
2.
3.

De his Dominis, octo partes in quatuor, totum & totum.
De his, quatuor partes in quatuor, cum quibus aliis ad placitum.
De his, octo partes in quatuor, cum aliis ad placitum.

Canon & tribus cantionibus

II. 11.